



THE FAMOUS SCOTCH DRILL OF THE BOBBY BURNS BRIGADE, "THE GIRL IN KILT," IN "BUSTER BROWN" AT THE DORRIS OPERA HOUSE, FRIDAY, JANUARY 2, MATINEE AND NIGHT.

AMUSEMENTS

The gentleman who charitably dispenses information for the benefit of the anxious public, is making a desperate effort to convince us that George Ade cornered the comedy market and put it all in "The College Widow." We will not go into the argument, for even if this play has not all it is so abundantly supplied with comedy that extravagant claims are certainly permissible, as will be easily seen next Tuesday, Dec. 31st, at the Dorris theater.

As frolicsome as ever, as full of nerve and life, "The College Widow" with all her wiles and train of subjects, will receive her usual warm welcome. She is just a bit gay, but we like her. "The College Widow" is certainly the representative American comedy, and as a field for peculiar humor of the Ade type and delineation of character, is regarded as the best play Mr. Ade has written. The popularity of this play continues to be practically without limit. The "widow" besides playing an entire year at the Garden theater, New York, four months each in Boston and Chicago, is now in its fourth year. Last season Mr. Savage was compelled by the numerous requests received, to send out three companies. The company which will be seen here is known as the number one, especially organized for what is known as the week stands, and later in the season returns to New York for another run.

PRINGLE'S LUCK

Some people say Miss Pringle is the luckiest woman in the theatrical business. It's true she has made and saved more money than any other of the popular priced stock companies.

She is doing her regular wonderful business this week, packed to the doors at every performance—but it is luck that draws such crowds? No, it is only the good results from giving people more than their money's worth. No repertoire attraction has appeared upon our local stage this season that has given such good, solid satisfaction. The company is far above the average stock company, and never before have such strong specialties been seen in a repertoire show. Miss Pringle is an actress who is decidedly a ladies' favorite; she acts naturally and wears the finest wardrobe we have seen in a long time. The play last night, "Belle of Richmond," was given a good presentation; not only is the comedy good, but there was good, strong, sensational climax which makes it a play suitable for all classes. The company is without exception the best ever brought to our city and worthy the crowded houses they are playing to every night.—Globe "Daily Arizona Silver Bell."

The Pringle Company opens an indefinite engagement at the Olympic theater, Wednesday Jan. 1, changing the play twice a week. This policy alone should assure them a crowded house every night. The policy of the local merchants is as a rule, small profits and quick sales; and so it is with the Pringle Co. It's easily understood that there is as much money in a crowded house at 10-20 and 30c as a half a house at higher prices, and because the prices are cheap, is no reason why the show should be cheapened. This company is to be permanently located here and the same rule applies to them as does to the local merchants. If you get bit once, you won't stand to be stingy by the same party again, and in order to get the patronage and confidence of the public, they must deliver the goods. Miss Pringle is the originator of plunk teas on the stage, and some time in the

near future she will hold a reception upon the stage to shake hands with members of the company and partake of the refreshments. The plunk tea will be given some day after the matinee; the exact date will be mentioned later.

"BUSTER" BROWN

The ever-welcome "Buster" Brown will be at the Dorris opera house matinee and night commencing Jan. 2nd, 1908. Since musical comedies first became popular, none has ever been given greater patronage than Mr. Outcault's play. The impression prevailed for some time that "Buster Brown" was an entertainment designed for the amusement only of children, but the error of this was discovered and the grown-ups now comprise a very considerable part of "Buster's" patrons. They have found that it contains all that combines to make musical comedies successful. It is full of bright, snappy dialogue that makes it interesting. Its musical numbers are all new and of the character that will cause those inclined to humor whistles to keep busy for a while. The music is of the jingly sort that is always a feature of productions of this kind, but with "Buster" it is even a greater feature than it is with any other current musical comedy. That this is a fact is largely due to the effective manner in which a large chorus is employed. Another quality and a very essential one to the success of all in which the chorus figures is wit; it is commonly termed "give-off" of this very desirable element. "Buster Brown" has a superabundance as is amply attested by the audience in its insistence on repetitions of all numbers in which the chorus participates. Some of the numbers for which the audience have shown their appreciation are: "Won't You Be My Baby Boy?" "Old Bill Oliver," "I Won't Play Unless You Coax Me," "Rosebud," "I Couldn't Make a Hit With Susie," and a new

"Buster Brown" song. An added feature this season is the celebrated Hughes musical trio.

THE HEINRICH CONCERTS.

Sometime during the month of February three delightful concerts are to be given by Max Heinrich, a noted baritone singer, and his daughter, Miss Julia Heinrich, who has an excellent contralto voice. These two singers will appear in solos and duets and each of the three programs will include a rendition of a melodrama number, a famous poem accompanied by music especially written for it. In these numbers Miss Heinrich will preside at the piano.

One of the melodramas will be "Erich Arden," another will be "Poe's Raven" and the third will be "Maggie, or the Spanish Lull," written by J. F. Waller, the music for it being written by Max Heinrich, who will present it.

Though it is yet some weeks before these musical entertainments will be seen their announcement is arousing considerable interest and undoubtedly the concerts will be notable social as well as musical events.

FIRE OUR NATIONAL FOLLY

No other nation builds as much as we do, but neither does any nation have to build so much for none permits the useless, ruthless, criminal waste and destruction by fire. Our much vaunted rapid growth and phenomenal building boom give a false impression of the real conditions. Nearly fifty per cent. of all our buildings go simply toward filling up gaps made by fire. No other people on earth permits such waste nor do we find anywhere else, in what we call civilized countries, as much rank stupidity in matters of construction. We have evolved the skyscraper, we easily lead the world in skillful structural engineering, we have more conveniences in our buildings and they are better planned than those of any other people, and artistically some of them rank with the best in the world, but when it comes to fire prevention the matter of safeguarding those very fine buildings, we are at the bottom of the scale, and rank with China and Japan, countries of bamboo and of paper.

Wood has been our curse. In earlier times it was the handiest and most easily manipulated material, and our pioneer fathers used it exclusively. They "married" us with it, so to speak. We show our hereditary strain and the influence of environment. Today wood is almost a luxury; it has advanced 150 per cent in cost in but a few years' time. Yet when a man thinks of building, it is invariably wood that presents itself to that man's mind as his principal medium of expression. The result is that our cities are virtually collections of tinder-boxes. We realize it, too, in a sort of helpless way, but instead of attempting, even at this late date, to stay the destruction, to refrain at least from adding more fuel to certain bonfires, we turn all our splendid energies and so-called intelligence in a childish manner toward a cure, and the one cure in our pharmacopoeia is water. We apply that cure with great skill, and our fire de-

partments are undoubtedly the best in the world. If they were not so there would soon be no buildings for us to occupy, in spite of our phenomenal yearly construction.

In all our country we have 11,500,000 buildings. In Europe, Russia only ranks with us in number of buildings, and they are valued at \$14,500,000,000. We hear a good deal about fireproofing, and know that we easily lead the world in ingenious systems of protecting apparatus, window protection, sprinkling systems, and all that sort of thing. But we also know that of that vast number of buildings, we have in all the land but 5,000 in which any pretense has been made at fire prevention! By some sort of spiritual dispensation those 5,000 are called "fire-proof," and people innocently or stupidly accept them as such. As a matter of fact usually the only thing done in these buildings to differentiate them from the rank and file is to make the skeleton of steel, protected in its turn with fireproofing tile, or some substitute system of concrete protection, with floors and partitions also of tile or some incombustible substitute. In all else, in the design of the construction, the arrangement of parts, the decorations, the furniture, nothing or very little is done to stay the progress of fire in most of those buildings and usually their exterior is of granite or stone or marble, any of which materials can be damaged beyond salvation by fire. It is clear how much is applied in our modern construction of what we may know about fireproofing.



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can furnish you. With that assistance your resolution would be as a band of iron; without it you will but perjure yourself. With it you will be a man; without it—but why finish? You know even better than we, what you are now and how far you are from what you want to be. Let us give you the boost that will land you once more among men and enable you to hold your own after you get there.

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